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Tears.

There's a tear in the eye, all unbidden it comes
In response to quick sympathy's call;
O check not the gathering drop at its source,
Let it flow for the sorrows of all.

There's a tear in the voice that words cannot express,
Which moves feelings beyond our control,
And the sweetest of singers without it, alas!
Cannot touch the deep springs of the soul.

There's a tear in the heart, which a sorrow reveals
That is born with us never to die;
'Tis a grief which will haunt us in happiest hours:
With unsatisfied longings we sigh.

Yet although we can find no pure joy upon earth,
And all pleasures are kindred to pain,
We know that deep longings bring deepest delights,
We aspire, though we may not attain.

Carl Loewe's Story of his Early Life*

[Continued from page 98.]

Halle belonged about that time to the so-called Kingdom of Westphalia, and stood, like Cassel, under French dominion. King Jerome, Napoleon's brother, played the part of sovereign prince. Now, much as all good Saxons sighed under his foreign rule, to me it proved a blessing. In the year 1810 the king came to Halle, and lodged with the Prefect of the Saale department, Herr von Gossler, in the Mackel house, on the great Berliner Platz.

On this occasion also was our choir brought into requisition. The king made known his satisfaction to me through Herr von Gossler. We had frequent occasion during this time, at the supper table of Chancellor Niemeyer, to sing before the Prefect. This truly musical man, therefore, became more nearly acquainted with me and with my accomplishments. He was pleased particularly with my person, praised my intonation, my expression in the delivery of solo pieces, and allowed me frequently to visit him. Türk put him up to the idea of granting me, out of the means of the State, the for that time extraordinary sum of three hundred thalers per year for the completion of my musical education. This seemed to me a finger point from heaven. I was now fifteen years old and believed it my duty to hold fast to my good fortune; particularly when I learned that the Prefect, not content with the yearly subsidy of three hundred thalers, had resolved to send me afterwards for some time to Italy, so that he might then prepare a surprise for the king, and in a certain manner make him a present of me as a complete, developed artist. All this achieved, I was then to become Kapellmeister in Cassel.

With such prospects I could finally give in to Türk's wish, and leave the gymnasium. Even my father, in the face of such prospects, had to renounce his darling wish to see me in the pulpit. I now received a chamber to myself and thus

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became, to a certain degree, separated from the choir while I remained in Türk's house. In my room I found a piano, a violin, and the necessary books for theoretic study.

On the same floor with me there lived an original couple, at an extraordinarily cheap rent, a Herr and Frau von Pastineller. Herr von P. had served as lieutenant in the Prussian army in the year 1806; but the whistling of the cannon balls had affected him so unpleasantly that he preferred to betake himself in haste from Jena to Halle. His wife here shared with the quondam warrior the most modest of all human lots.

On the days on which I had no invitation out, I deemed it best to provide for my bodily well-being, at my stove, with my own hands. I found in Frau von Pastineller an example worthy of imitation. After greeting each other in the morning, in our common entry, I used to ask: "And what do you cook for dinner to-day, my gräßige Frau?" Whereat she replied: "Potatoes, dear Monsieur Löwe."—Now had the gracious lady occasionally thought a change necessary in her bill of fare, I too perhaps should have been led into lighter ideas in this direction. But I believed that I could not do better than by strictly following the experienced lady in this point.

So the singular pair lived on in quiet, and apparently without any further aspirations. He went out to walk, and when she was not cooking potatoes, she accompanied him. But deep in his heroic breast von Pastineller must have cherished greater projects and ideas; for one day, through the mediation of a relation, he was suddenly promoted to the captainship of the Westphalian Invalid company. But the Herr Captain and his lady wife in nothing changed their way of living; probably they both were penetrated with too lively a feeling of the fickleness of their fate, and feared a sudden change.

Thus emulating my *Frau Nachbarin* in making the care of my bodily nourishment very easy, I could spend all the more time on my musical studies, and I devoted myself to them with my whole soul. In the two years now following (from 1811 till near the end of 1813) Türk gave me every day several lessons, both in theory and composition. His lesson in the Thorough Bass was according to the old method; i. e. it required the chord to be formed from every single tone, whereas the same results are more conveniently reached in recent times, namely through Loyer's and my own method.*

Besides his own instruction book, Türk also used Kirberger's "Kunst des reinen Satzes" (Art of pure Composition). For the Fugue, Marpurg was made the foundation; for the history of music, Forkel; for the calculation of the Temperament, again his own work and that of Chladni. Of other teachers I learned Italian and French; only in piano-playing did Halle offer me no teacher.

The compositions of my student period are all

* See Loewe's "Klavier und Generabass-Schule."

lost. I had given them away as mementoes to my good friends.

At once, at the very beginning of my lessons, Türk set me for a task to write a grand concert aria for a soprano voice. My friend Carl Pflug, then *studiosus theologiae*, had to furnish me with the text. He chose an antique subject: "Didone abandonata." The words had the real opera libretto ring:

"Der Troer hat mein Herz
bewangen,
Erloschen ist des Gatten Bild,
Tief ist der Pfeil in's Herz
gedrungen,
Die Liebesflamme lodert wild!"

I composed the aria in a lively tempo: it started in D minor, and was very short, with a great deal of ecstasy; but without any repetition of the text or music; it did not seem to me natural for a desperate woman, on the point of hurling herself into the flames, to repeat her words. And so I went with my Aria to Türk. He examined the notes and smiled: "What there is here is right good; but now the Aria must begin to proceed." I shook my head. "Yes, yes!" said the master, "that is good music, but no Aria." Then I will write another," said I, "but this must remain as it is." Türk yielded, for he knew that in what concerned my own labors I, in spite of all my childish inexperience, could give in only to a certain point.

Türk's instruction was anything but pedantic; on the contrary he often seized the subject by the hair. Here is a little example.

As the clock struck for the hour of the lesson, I knocked at his door. He called out with his sonorous bass voice: "Come in!"—I entered the room with a respectful compliment. One could catch him here in the most different situations. Often he had covered the whole table with numbers in chalk, and said: "I am making here a computation of the Temperament according to Chladni; come, help reckon; the tone D sharp must come out, how does D sharp sound?" I thought to myself, D sharp sounds like E flat; so in my thoughts I sounded the minor third in the key of C minor, named it D sharp, and sang it. Türk went to the piano, gave D sharp, and nodded with his head, on which a great *versette* of powdered hair formed a wreath about the fine brow. The work, for which I found him calculating, was his before mentioned "Temperatur-Berechnung," which in after years I made those of my own scholars study, who had any head and inclination for mathematics.

Another time I found Türk at the piano. I was obliged to tell him which of two songs, which he had before him, was the best. The text was by Cramer: "Klopfe nicht so bange," &c. Without knowing by whom the compositions were, I decided for the one which was by Louise Reichardt. Türk himself had composed the melody of the second song, and it had decided declamatory excellencies. Another time he set me to playing perhaps some of the larger compositions of Mo-

zart, as well as those which had just then appeared by Beethoven. Nevertheless the old master insisted on it, that for a solid foundation of study it was better to toil through the scores of Bach and Handel. Those piano works of modern masters were good, he said, to play for my own enjoyment.*

I never liked to make alterations in my works. Much remained in them to be desired; but as the manuscript once ran, so had it to remain; I was never in a condition to change a single note.

I have preserved only two works out of my student period, and that because they were at once printed. The first was a Romance by Kind: "Clothar," the other was a setting of the words pronounced by Christ at the institution of the Holy Supper, with the Lord's Prayer, in liturgical style. So far as I remember, these two pieces were performed in the Moritz-Kirche at Halle, by the superintendent Goerke, with soft organ accompaniment, in a truly edifying manner. These compositions, to my no small pride, appeared under the *opus* numbers 1 and 2. But as this first period of my artistic activity occurred during the war storm of 1813, and any immediate continuance of such occupation was for a long time impossible, I made a new beginning with the *opus* numbers.

[To be Continued.]

*That first *Aria* of mine has often come into my mind since then. My wife, who always criticised my things very severely, has often said to me: "You do not write your *Arias* so long and so grateful for the singers, as Handel, for example; in yours there is always a certain brawny, which takes from their full effect when they are torn from their connection with the entire *Oratorio* or *Opera*."

The Gloucester Festival.

(From the Orchestra, Sept. 3.)

The 148th Anniversary of the Festival of the Three Choirs this year falls to the turn of Gloucester to celebrate. That busy cathedral-town, so unlike most of its contemporaries in the extent and development of its commercial life, always finds itself many times busier at the advent of "the Music Meeting," as it is locally called. This year has formed no exception to the rule of activity and pleased anticipation. Gloucester has been very full and very busy, and has tried hard to keep up its spirits against malign influences of the weather. The doubts uttered after the last festival in this city as to the continuation of these meetings had disappeared; and though the Cathedral was in the normal condition of cathedrals—namely, undergoing repairs—the fact was not suffered to stand in the way of anticipating a thoroughly good celebration.

We regret to have to add that expectations so sanguine have not been realized; that the carefulness of the local preparation has not been proportionate to the enthusiasm of the visitors. Incompleteness of rehearsal marred many a fair effect; and several blemishes appeared which, if allowed to repeat themselves on future occasions, will end by bringing about the discontinuance of these festivals. The knowledge of music is much more generally spread now than it was in former years; railways and metropolitan performances on a large scale have familiarized the people of the country with what can be attained towards accuracy and perfection; and they know the difference between a careful and a careless execution. If these festivals are to maintain their hold on the faith of their supporters, they must be kept up to the mark at the cost of hard work and steady drill and application. There is no lounging way of organizing a sacred performance, if it is to be worth anything. Perhaps the shortcomings observable on the first day of the present festival may do good by calling attention to the necessity of maintaining tireless training and strict discipline in future.

The principal singers engaged for this year's meeting, which opened on Monday with a rehearsal of Mr. Cusins' "Gideon," Bach's "Passion" and the "Israel in Egypt" were Mdle. Tietjens (soprano), Mdme. Patey (contralto), Mr. Vernon Rigby (tenor), Mr. Lewis Thomas and Signor Foli (basses)—besides Mdme. Cora de Wilhorst, Misses H. R. Harrison and Martell, Messrs. E. Lloyd, Bentharn (from Her Majesty's Opera), and Brandon. The leading violins were M. Sington and Mr. Carrodus, and the chorus

was made up in the usual manner from the three choirs with a London contingent, Dr. Wesley having command of the orchestral forces. A deviation was made on the usual practice of having all the evening miscellaneous concerts in the Shire Hall. Two performances, morning and evening, in the Cathedral were substituted; and only a couple of Shire Hall concerts were retained.

The festival proper opened on Tuesday with the overture to "Esther," "Te Deum Laudamus," and "Jephtha," of Handel (the last with the additional accompaniment of Mr. Arthur S. Sullivan), besides Mendelssohn's hymn, "Hear my prayer;" in the evening the program comprised a selection from Haydn's "Creation" and Handel's "Israel in Egypt." The first performance was ushered in with the usual full service, the music being by Orlando Gibbons; the anthem was Dr. Boyce's "Oh, where shall wisdom be found?" Prayers were intoned by the Rev. Mr. Bowman; the first Lesson was read by the Rev. Canon Lyons, and the second by the Rev. Canon Harvey. The sermon preached by the Rev. Canon E. D. Tinling, was to a text from Malachi, chap. 3, part of verse 1—"The Lord whom ye seek shall suddenly come to His Temple." The effect of this sermon was rather startling, for it embodied what was in effect a protest against the performances in the cathedral. The attitude of the preacher provoked strong comment on the taste which had led him, while responding to a solicitation to plead for the charity, to attack the means by which the charity was benefited. The revered gentleman was compared inversely to Balaam, called to bless an undertaking and replying with a curse. Canon Tinling appears, on the most favorable construction, hardly to have kept faith. He was expected to urge the claims of the music meeting: if he could not conscientiously do this, he should have declined the office altogether. After service a voluntary was played in the shape of J. S. Bach's grand and elaborate fugue in B minor—one of the finest of the series to which it belongs; the performer was Mr. J. K. Pyne, a pupil of Dr. Wesley's. The attendance at the opening performance was scanty and not encouraging; nor did the mode in which the *Dettingen* and "Jephtha" were presented brighten matters. It is reported that neither of these works had been rehearsed; and the execution bore out the rumor. Censure is all the more deserved as the executants did not fail in natural ability, and the shortcomings must be ascribed to carelessness alone. There were, however, points happily rendered; thus the solo "Thou art the King of glory," sung by Mr. Lewis Thomas, produced an admirable effect, so did also Mr. Lloyd's singing in the solo: "When Thou tookest upon Thee," and Miss Martell made a successful débüt. Mr. Harper's trumpet obbligato was also brought in with good results, and there was everything to show that with normal care and rehearsal the performance would have been entirely satisfactory. Mendelssohn's "Hear my prayer" showed yet more vividly the necessity of discipline. Conductor, chorus, and band were at cross purposes, and Mdme. Cora de Wilhorst, as soloist, found it uphill work. In "Jephtha" the vocalists were Mdle. Tietjens, Mdme. Patey, Mr. Vernon Rigby, and Signor Foli. To the first lady fell the well known numbers, "The smiling dawn," "Tune the soft melodious lute," "Welcome as the cheerful light," "Happy they," and "Farewell, ye limpid springs." Mdme. Patey declaimed with great effect the dramatic air, "Scenes of horror, scenes of woe." Mr. Vernon Rigby achieved his usual success in the recitative and airs, "Deeper and deeper still," "Open thy marble jaws," and "Waft her, angels." Signor Foli sang exceedingly well and with much taste. The choruses were marred by being hurried. We must not omit the services of Miss Martell and Miss H. R. Harrison, in the auxiliary parts. The latter is *débutante*, we believe, and sang in very nice style the recitative of the Angel, "Rise, Jephtha." Dr. Wesley conducted, and Mr. Townsend Smith presided at the organ.

In the evening the Cathedral was lighted up, and presented an imposing appearance. The attendance, however, was far from as favorable as could be wished. The first part of the programme comprised a selection from Haydn's "Creation," commencing with the orchestral prelude, *Representation of Chaos*, and terminating with the jubilant "Achieved is the glorious work." The second part was devoted to a selection from "Israel in Egypt," in which the chorus had the greater part of the work. The choral effects in the first part ran more smoothly than those at the morning performance; but in the second part there was again a falling off. The conducting was at sea; the baton impetuously urged its followers to greater and greater velocity, until the pace became more like *sauve qui peut* than a sacred performance. Neither in execution nor patronage did the results of Tuesday as a whole afford room for congratulation.

On Wednesday morning a drizzling rain set in, and kept on with remarkable pertinacity; notwithstanding which the attendance at the Cathedral was far better and more cheerful than the day before. The work was "Elijah," and herein lay the attraction which tempted the country folks to defy the wet. The growing popularity of this oratorio is an incontestable fact: with frequency of hearing it bears increase. "Elijah" was first heard in Gloucester at the meeting of 1847, the year after its production at the memorable Festival in Birmingham, and has since been repeatedly given here, with what results it is unnecessary to state. On Wednesday the Cathedral was crowded in every part: nave, gallery, aisles, and transepts were full, apparently, to their utmost capacity. The performance went much better than "Jephtha," though there had been no rehearsal: the reason being that its music was much more familiar. The soprano music was divided between Mdme. Cora de Wilhorst and Mdle. Tietjens according to the respective parts; the contralto music in the first part was chiefly assigned to Miss Martell, and in the second to Madame Patey; the chief tenor in Part I, was Mr. Bentharn, and in Part II, Mr. Vernon Rigby; and Signor Foli took the whole of the music of the Prophet, according to general custom. Miss H. B. Harrison, and Messrs. Brandon and Hunt (both of Gloucester Cathedral) assisted in the double quartet, "For He shall give His angels charge." The general effect of this performance left little to be desired. Principals worked with a will; choruses were well taken; and time was accurately kept. On the whole a good rendering is to be recorded, though the hearers in the Cathedral, with a taste worthy a British audience, ran away to lunch in the midst of the final chorus, as the rain outside was illustrating the effect of "Elijah's" prayer.

The down pour continued all day, and in the evening a dark assemblage gathered to the Shire Hall. "Acis and Galatea," with Mdle. Tietjens, Mr. Vernon Rigby, and Mr. Lewis Thomas, opened a miscellaneous programme. It was followed by M. Sington's "Fantasia sur Faust," a brilliant violin solo with orchestral accompaniment; need we add as brilliantly played? The first part of the programme ended with the second finale to Spohr's "Azor and Zemira," after which came a selection from "Preciosa," and a few miscellaneous pieces, interpreted variously by Mdme. de Wilhorst, Miss Harrison, Miss Martell, Mdme. Patey, Messrs. Bentharn, Lloyd, and Foli.

On Thursday the attendance in the Cathedral was exceedingly good, as might have been expected from the attraction offered by Bach's *Passion Music*, Mr. Cusins' new oratorio "Gideon," and a copious selection from Spohr's "Calvary." The great work of Bach had been heard but once before in an English Church in England, namely, in Westminster Abbey on last Maundy Thursday evening; and this was without the concert room adjuncts which somewhat marred the devotional effect of music in a Cathedral Festival. But at Gloucester the impression was powerfully felt, and it is evident that the more familiar the work becomes—both to the performers and their audiences—the greater will be the admiration and reverence for it and its author. On the whole the performance was exceedingly good—the rehearsals having been numerous and careful. One or two of the choruses went unsteadily, and in a single instance confusion seemed almost irretrievable, though matters mended before the close. Mdme. Cora de Wilhorst was most efficient in her solos; and much praise is due to the other soloists, Mdme. Patey, Mr. Lloyd, Signor Foli, and Mr. Brandon. We believe it is already determined that the *Passion* shall be repeated at Worcester and Hereford.

Mr. Cusins' "Gideon" followed, the work having been composed expressly for this festival. Mr. Cusins occupies the front rank among English musicians, and his future career is full of promise. His position as conductor of the Philharmonic Society is calculated to make him careful in execution, and the necessary study in detail of the works of the greatest composers cannot be without influence on his own writings. The star of English musicians generally culminates early, and after a certain degree of eminence has been attained, a repetition of pet ideas and mannerisms show that the soul of the artist is allowed to slumber, and facility in production of stale "novelties" often contents the composer and his clique of admirers. We trust that Mr. Cusins may make "Ex-celsior" his permanent rule; and certainly "Gideon" gives earnest that he will do so.

The words of "Gideon" are selected by the Rev. F. T. Cusins chiefly from the Psalms and 6th and 7th chapters of Judges. The story refers to the interposition of the Lord in favor of His chosen people, and the miraculous overthrow of the Midianites by the son of Joss. The petitions of the Israelites in their distress, the conference of the Angel of the

Lord with Gideon, the miraculous means suggested by the Angel to enable Gideon to disconcert the enemy, the battle in which Gideon with his 300 men destroys the armies of the Midianites, with the subsequent triumph and thanksgivings, are the leading incidents. The personages are five—the Angel, Mdile. Tietjens; an Israelitish woman, Mdme. Patey; an Israelite, Mr. E. Lloyd; Gideon, Mr. Lewis Thomas; and a Prophet, Mr. Brandon.

An instrumental introduction leads to a chorus of the People of Israel: "Lord, how long wilt Thou be angry?" followed by a tenor air: "O remember not," the chorus resuming: "Help us, O God," very carefully written and very attractive. A short choral recitative and a recitative for the Prophet: "Thus saith the Lord" introduce a contralto air, "The eyes of the Lord," admirably sung by Mdme. Patey. A long scene for Gideon and The Angel succeeds, admirably rendered. A quartet of angels, and recitative and chorus intervene between this scene and Gideon's air: "Though I sometimes am afraid," which Mr. Lewis Thomas gave with great effect. A spirited chorus: "Through God will we do great acts," written with no little contrapuntal skill, is as effective in execution as it is meritorious in design and construction. A Recitative and Air for the Angel, "The Lord, He it is," was capitally rendered by Mdile. Tietjens. A telling Battle Chorus, and a characteristic Air, "O sing unto the Lord," well given by Mr. Rigby; a Triumphal March with Chorus, an unaccompanied Quartet, "Ascribe ye the power," are the chief pieces introducing the concluding Chorus, "O God, wonderful art Thou." Mr. Casius conducted his own work, and it was by far the best performance at the festival. We need only further remark that the Oratorio was entirely successful, and will no doubt be speedily and frequently heard in London and elsewhere. The selection from "Calvary" might as well have been omitted, for there was little interest after the conclusion of "Gideon." It included the overture, the choruses "Gentle Night" and "Beloved Lord," the soprano air by Mdile. Tietjens, with chorus "Through all thy friends"—and the trio "Jesus, Heavenly Master"—by Mdile. Tietjens, Miss Martell, and Mdme. Patey.

We take up our record from Thursday evening, when a miscellaneous concert was given in the Shire Hall—the second devoted to that locality. The first part of the programme was made up of a selection from "Figaro's Hochzeit," including the opening duet by Miss Harrison and Signor Foli; Chernibino's aria, "Non so più," and canzone "Voi che sapete," by Mme. Cora de Wilhorst; the Countess's cavatina, "Porgi amor," and scene including the air, "Dove sono," by Mdile. Tietjens; the duettino for Susanna and the Countess, "Sull' aria," by the two ladies just named; Figaro's martial song, "Non più andrai," by Signor Foli; and the sextet, "Sola, sola," from "Don Giovanni," by the singers already mentioned, reinforced by Mr. E. Lloyd and Mr. Lewis Thomas. The overture to the opera was also given. After Mozart in opera came Mozart in symphony—the "Jupiter" being given with excellent effect. Then a tolerable rendering of "Adelaide" by Mr. Vernon Rigby; a ballad by Pontett, sung by Mdile. Tietjens; the buffo duet, "Con pazienda," from Mayer's "Il Fanatico," by the same vocalist and Signor Foli; Wallace's song, "Sweet and low," by Mme. Patey (the second verse repeated), Sir J. Benedict's ballad, "Rock me to sleep," by Miss Harrison, accompanied by Dr. Wesley; Figaro's air, "Largo al factotum," by Mr. Lewis Thomas; and "God save the Queen" as a wind-up.

On Friday, as usual, the Music Meeting closed with a performance of the "Messiah," which, according to invariable practice, drew the largest audience of the week, every available place being occupied in the Cathedral. Mdile. Tietjens and Mme. Cora de Wilhorst were the sopranos: "Rejoice greatly" and "I know that my Redeemer liveth" falling to the one, and "How beautiful are the feet" to the other. Mme. Patey never sang better than in the solo with chorus "O thou that tellest" and "He shall feed his flock"; Mr. Rigby's powerful voice was displayed in "Thou shalt dash them"; and Mr. Lewis Thomas and Sig. Foli were impressive in their parts. Familiar as the "Messiah" is, it was to be expected that its performance would present fewer obstacles than "Jephtha" to a choral force unprepared especially by rehearsal. As a matter of fact it did go much better than the oratorios of the preceding days; though Dr. Wesley maintained his own theories with regard to the use of the baton, and galloped the chorus through "For unto us a child is born," as though altos and tenors had been handicapped against each other, and the conductor's duty was to see the race fairly run.

The full-dress ball at the Shire Hall was a decided success. It was fully and fashionably attended, though some of the chief "Lady Patronesses" merely lent their names to the ceremony. There was a very

efficient band, under the direction of that experienced conductor, Mr. E. Stanton Jones, whose selection of music was well varied and effective.

The following are the statistics of the attendance and collections at this year's meeting, compared with the two preceding Gloucester festivals:

ATTENDANCE AT THE ORATORIOS.

	1865.	1868.	1871.
Tuesday.....	1,000	800	600
Tuesday evening.....			900
Wednesday.....	1,700	2,000	1,800
Thursday.....	2,000	1,900	1,400
Friday.....	2,960	3,000	2,400

ATTENDANCE AT THE CONCERTS.

	1865.	1868.	1871.
Wednesday.....	630	400	550
Thursday.....	600	600	550

Handel or Erba.

Every grand performance of Handel's works revives the consideration of which is Handel, and what, not. It is said that old Dragonetti—the famous double-bass player—born, with Mozart, close upon the death of Handel—was accustomed to say to Robert Lindley, when the two were playing Handel's music together, "Oh I the robber," "Ah! what a robber." "Il Drago" knew the music of Handel's day, and the generation before Handel as well as Handel did, and fingers are quicker than ears in tracing resemblances in composition. That Handel made it a practice to write upon the thoughts of others no one can for a moment dispute. The facts are too overwhelming. And that he used up entire compositions cannot be questioned. He may be said in some cases to have taken the pebble and produced the diamond—to have seized the jewel in its old case, and reset it with a wreath of art and exuberance of fancy. Such was the fact in regard to the *Te Deum Laudamus* of Urias, and the cantata by Stradella. The first portion of the "Israel in Egypt" contains the ideas of the Stradella cantata, and the Stradella chorus, "He spake the word." The second portion contains the *Magnificat*—a composition which is alleged by some to be an early work by Handel, and written in Rome, 1707. Others declare it is not Handel's composition—not in his style—utterly opposed to all the other admitted music he wrote then, and that it is from the pen of an unknown musician named Erba.

The copy in Handel's own hand, now in the Royal Library at Buckingham Palace, is imperfect. The two last pages have been torn away. This is significant. The other psalms composed at Rome are all signed, perfect, and dated. But copies were made of this manuscript, and also of the Stradella cantata, by Smith, Handel's copyist, and it is believed there are three, if not four, in existence. One is in the library of the Sacred Harmonic Society and in every way complete. This copy does not bear Handel's name. On the contrary it is called the composition of Sy, or Dy, Erba—Dionysius Erba. Now Smith could not have invented this himself: Erba was never in England, the copy was made in England, written on English paper, and by the man who had access to the original in Handel's writing. No doubt Smith copied what he saw.

Again, in the copy of the "Israel" used by Handel in conducting, he has placed the word "Mag" against the movements he had taken from this psalm or canticle. It is true he did not do this in the case of the Stradella, used up in the first part of the "Israel," but with the exception of the chorus "He spake the word" nothing is taken bodily and literally from Stradella. He is simply despoiled of his ideas. Copies of the *Magnificat* had gone out—this Handel knew—and he may have written the word "Mag," to denote his obligation to the head and hand of another. If his own writing, why refer to it? He does not do this kind of thing when transferring his own music. There is nothing to mark that the chorus "Blest be the hand" in "Theodora" was taken from "Immortal Lord" in "Hercules." Nor does he do so when adding to his "Athaliah" the movements from "Parnasso." Of what use could the memento be to Handel himself? Of what concern to others if Handel's own music? Why seek to identify what was known to himself, and, if his own composition, of no importance to others? This memorandum, coupled with the absence of the last pages of the copy brought from Rome, is at least remarkable.

Further, Handel when copying writes in a perfectly different way from Handel when composing. There is no score at all like that of the "Israel." Portions of it are as shapely and seemly written as if transferred from print. There is none of the hot haste of the hurrying hand as in the "Messiah" and other of his oratorios. That the "He spake the word" is copy as plain as the sun in noonday; for Handel had not allowed room for his buzzing-fly accompaniments, and was compelled to squeeze in the semiquavers in the most awkward, and occasionally, ludicrous way.

The "Israel" as a whole is, in MS., a foregone conclusion: a fair, clear, and premeditated piece of writing—a MS. not like any other by this great composer.

Now as to the *internal* evidence. This *Magnificat* is not like Handel's music as boy, student, conductor of the opera at Hamburg, traveller in Italy, chapelmastor at Cannons, opera composer at the Haymarket, oratorio composer at Oxford; it is not like what he was, whether young or old. Every bar of his signed music written at Rome is like his music written for the Duke of Chandos at Cannons. It is the Germanized form of the school of Colonna, Stradella, Leo, and the men of Handel's day, and those just preceding him. The Erba music is the "too stiff" style as Handel called it, and the counterpoint is that of a composer accustomed to write for voices in church singing without orchestral accompaniments.

Handel was a big man and wrote in a large form. He took time to develop his ideas—his stride is enormous, his gait a huge roll. Not so the composer of the *Magnificat*. There is no stride, no roll, no time; all is sharp, terse, and condensed.

We would almost rest the case upon the two movements "Moses and the Children of Israel," and the chorus "He is my God"—one undoubtedly by Handel, the second most undeniably by some one else. It is the opening chorus of the *Magnificat*. We must remember that the second part of the "Israel" was written before the first part, and in this view it is Handel sitting down to do what he never had done, an entire cantata in eight parts with orchestral accompaniment. He commences with his own themes, "Moses and the Children of Israel," and in the next chorus, "The Horse and his Rider," he flies to Krieger for subjects and counterpoint. We have the book in England, and there can be no question about the fact. The succeeding chorus is "He is my God"—the "Magnificat anima mea." Now let us look at the counterpoint of this short Latin chorus. It is superb, magnificent. A stream, without stay or hindrance. The voices never break together, their movements are marvellously varied, their progressions as free as air, and as pure as sunlight, the idea perfect, the rhythm perfect. Nothing more classical, more true, more exquisite can be found in the whole course of Handel's career. Compare the counterpoint with that of "Moses, and the Children of Israel." Here is "Moses"—



Look also at the chorus, "The Lord shall reign," and what can be said of such successions as these: (read an octave higher)—



Contrast the effort and manifest embarrassment in this chorus with the grace, eloquence and freedom of the chorus from the "Magnificat." Can it be said that the grists are the same, or that they come from the same mill? This was the argument of Lotti when Bononcini stole his madrigal, and what better can be used? Where in all Handel's volumes is there anything like Kerl's chorus, "Egypt was glad," or like these choruses of Erba: "The earth swallowed them up," and "Thou sentest forth Thy wrath?" Of course Handel could not write the Kerl chorus; at least he never attempted to do anything like it; and these two choruses from the *Magnificat* are equally foreign to his head and hand. His common-place book, dated 1698, filled with music he heard when first at Berlin, contained compositions by Erba, by Kerl, and by Krieger. If he, as he did, took Kerl and Krieger, why not Erba also? We suspect Froberger supplied the first chorus of the "Israel," and Alberti, whose music was in this volume, the "Let all the angels" in the "Messiah."

Handel had not written any *alla cappella* choruses strictly so-called. There are none in "Esther," none in "Deborah," none in the "Acis," or the "Alexander's Feast," none in "Athaliah." "Our fainting courage" in "Saul" is not his, nor is "O fatal consequence of rage," also in the same oratorio. His canonic *alla capella* in "Solomon" is Cesti and Kalvisius; in "Samson" it is Carissimi; in the "Te Deum" it is Carissimi and Urias. Think of that little chapel at Cannons, scarcely larger than a good-sized drawing-room, a small hall, and then of Handel composing

his largely-planned movements in the *Chandos Anthems* for such a confined, insignificant *locale*. If he could write the close vocal counterpoint—such as that in the *Magnificat*—if he was such a superb adept in short movements of rare, pure vocal part-writing, was not the chapel at Cannons the very best of all places on earth for its exhibition? Such music as Erba's was wanted at Cannons, and if Handel was up in the school and style why did he not write it?

The fact that the *Magnificat* is in Handel's handwriting is of no importance. The chorus "Awake the ardor of thy breast," in the oratorio of "*Deborah*" is in MS. in Handel's own hand, but it is not his composition.

It may be remarked, "But would Handel consent to take the thoughts of other people?" In those days there was not a little of this kind of practice. Very little music was printed in comparison with the quantity that was composed, and "conveying," as Sir Walter Scott called it, was the order of the day. And so it is now; the new thought is rewritten before the man's ink is dry from whose brain it came. Everybody borrowed and stole, and no man could afford to do this sort of thing better than Handel. He always apologizes for it—puts something alongside of the borrowed thought that almost blinds the auditor by its transcendent originality and immeasurable strength. He laughs in your face—"What you heard just now was not mine; take this, and when you are sufficiently recovered we will go on." It is a sad thing that his commonplace book is lost, his entries of the queer, grand, outside things he heard and saw in his travels. It is worth its weight in gold. *Lady Rivers*, *née Coxe*—whose mother Smith married—had this book, but it was gone when her Handelian MSS. were sold. Mainwaring says it was full of pieces by Kerl, Krieger, Ebner, and others. Here, then, is the man: for Ebner, read Erba. In those days of trained thought and subtle treatment of a theme, it was of no avail to steal scraps as Meyerbeer did: the all must be conveyed or none. We may be sure Handel only copied what was worth copying, and never copied what he could get without copying. All he copied was very far from ordinary composition.

A word in regard to the aesthetic and classical view. The "*Israel*" is not like the "*Messiah*." Jennings, Handel's patron, who set him to work on these compositions, never complained of the "*Israel*," as being too light or irreverent. Contrast the opening of the "*Israel*" with that of the "*Messiah*." The two works are complete opposites; and it must be recollected that the "*Israel*" formerly began with the "*Lamentations of the Israelites for the death of Joseph*"—an application of that magnificent anthem, "*The ways of Sion do mourn*," composed the year before for the funeral of Queen Charlotte. This anthem begins in the grandest form—a kind of choral for the *Canto fermo*—but it is Handel from the first note to the last, very different from the chorus, "*And the children of Israel sighed*." *Israel*" was composed in 1738, and the year before Handel had failed with the public in all he did. His operas, "*Armida*," "*Justin*," "*Berenice*" had all proved discomfits; he had added fireworks and all sorts of odd things to increase the attractions of "*Atalanta*." His Lent oratorios were fiascos—the public declined to listen to "*The Triumph of Truth*," "*Esther*," "*Deborah*," "*Dido*," or "*Alexander's Feast*." His great singers Farinelli and Senesino had run away, disgusted with singing to empty houses. The town was thoroughly tired of Handel, and at this time so far from there being any fanaticism for the special style of his writing, the facts demonstrate he had used up his material and wearied his audiences. In writing the Funeral Anthem he had defied the public, he had pleased himself and the King. Now comes the "*Israel*." Here he defies the public, and clearly writes without a thought of popular feeling. Nor had he the Lent Oratorio in his head when he first begins. He writes the second part first, then adds the first part, and when afterwards determining on public performance adds again the introduction of the "*Lamentations*," in fact his new Funeral Anthem. Whom did he seek to please by all this? Who was to pay him, for he was approaching bankruptcy with rapid stride? Mr. Jennings did pay him, and gave him a thousand pounds, and another oratorio to set to music. Something was to be done in hot haste, for ruin was imminent, and Charles Jennings would not pay for opera, or monsters, or fireworks, or any rubbish of this kind. We know how he set to work when pressed; his *Te Deum* for Dettingen is an ensample—if not wholesale robbery—borrowing on the hugest scale. It seems therefore almost certain that Handel had received his commission from Jennings to set the "*Song of Moses*" in a large, solemn, church-like way of style, and the case being pressing the composer did, as was his practice, avail himself of the thoughts of others. Hence the inter-

est of the "*Israel*" is the variation of its style, its short forms, its long forms, its bright melodies, its massive harmonies, its quaint counterpoints. It is a cheque from Charles Jennings, and not a draft on the public. Handel ignored the public in this "*Song of Moses*." When he afterwards laid it before the sagacious public and brought in his Italian singers, he cut out the Funeral Anthem and introduced between the acts a lot of Italian songs.

Who was Erba? There were, it appears, three musicians of this name; one tolerably known, we incline to think of a later period than 1706-8, and not the composer of the *Magnificat*. We take this man to have been a priest—an outside, unknown person, of some small chapel or church, writing like hundreds of his class for his own needs and his own choir, and perfectly careless as to the results of his works or the opinion of the musical world at large, with which he had no concern and no interest. At all events it is easier to believe that there was a priest called Erba—Dionysius Erba—capable of writing the *Magnificat*, than that Handel should have gone out of his way, his habit, his train of thought, his process of school, to have made an exception to all his work at Rome, and then to have torn his name away from the manuscript in England, some thirty years afterwards; or that he should have taken the trouble to indicate his comparatively juvenile effort in the score from which he conducted so many years in public. He pointed out "*the conveyance*" himself, for he well knew that some day it would be well ventilated, and satisfactorily established. The two suppositions are somewhat contradictory, but there might have come over him a change of mind, and had any one stolen the last page for his autograph, it would have turned up long ago. To sum up the point: Mainwaring says Handel's commonplace book had pieces in it by Ebner, plainly Erba; Smith says the *Magnificat* is by Erba; and Handel writes "Mag." at the head of his "*conveyances*." What more can be required?—*London Orchestra*.

The Naples Conservatory.

THE INTEREST OF THE NEAPOLITANS IN MUSIC—VERDI'S REPORT ON THE STATE OF THE CONSERVATORY—WISE RECOMMENDATIONS—THE ADVANTAGES OF NAPLES TO THE STUDENT.

(Correspondence of the *Daily Advertiser*.)

NAPLES, SEPT., 1871.

I have just succeeded in obtaining a copy of the report made by a commission directed by Verdi to the minister of public instruction, in regard to the state of the musical educational institutions of Italy, and especially of the College of Music in Naples. It is now some months since this report was rendered, and a considerable time has elapsed since it was put in type by the government printers; but very few copies have been distributed, and even in musical circles comparatively little is known as to its purport and effect.

In most respects the Neapolitans are indifferent to the censure which justly falls upon their city for its failure to advance with advancing civilization, and are content to sigh for the old Bourbon days when, if they did lack quays and open streets, light, air and water, sewerage and sanitary regulations, economy, sense and system, at least nobody bothered them about it, and no little group of comparatively enlightened citizens tried to afflict their brethren with rival candidates for municipal offices, and with schemes for improvement. Public neglect, and public affront alike disturb them little, and flagrant abuses meet no other notice than half protest in the corner of an insignificant newspaper. Their port may remain but a roadstead; their great (and only) avenue to the southward be closed for a year to an almost incalculable travel, which must struggle tediously through tortuous by-streets, where but one line of vehicles can pass; their sewers may pile up refuse on the sands below their only garden of recreation; their streets may be dim and precarious by night; the coroner and his court may be unknown, and the sudden dead may lie for hours where he fell until some commissary of police can be found to take a *procès-verbal* on the spot; these, and a thousand other things, which prevent their city from being as delightful as its site is gracious, are all *roba di poco trifles*.

But on one point are they still sensitive and alert—the art of music; and they can ill brook that the old glories of San Carlo have faded, and that although still their *mossimo*, it is no longer likewise the greatest of the world. The civic improvements and embellishments of Florence, the activity of Milan, the commercial progress of Genoa and Leghorn, they do not begrudge; but they cannot bear to think that the Italian should resort to Bologna, or the foreigner pause almost on the frontier in Milan, to acquire that education and finish in music, particularly in vocal

music, which it has been, and still should be, the prerogative of Naples to impart. Therefore the gradual decadence of the Royal College of Music has been an affliction to bear and a problem to solve. And it may well be mortifying to think that their city where the opera was born, as one may say, where so many grand masters were trained and in their turn taught, where the chief artists of the world came for a seal of approval that could not be questioned, where the great writers came to present their compositions, sacred as well as secular, for criticism, and where even a popular judgment was almost sure to be correct, must lose not only the prestige of its opera-house, a question now-a-days rather of money than of merit—but also the school which for centuries had been the nucleus of all these splendors fade and lose its influence abroad and its impress at home.

Since the fall of the Bourbons the Conservatory has lived as it best could, the government having done nothing but assure it a revenue and a roof and never having even provided it with a new set of by-laws and internal ordinances. Excellent masters have not lacked, nor yet talented pupils. But the director has been a nullity. Never by any means so great as his reputation, Mercadante was not the man to be chief of such an institution. In a merely musical light he may be well regarded, and as a principal professor of composition he could never have been out of place. Himself a writer of little variety and much manner, his prolific hand traced few scores that can live except as curiosities or elements of biography and musical history, and the representations which his operas obtained were due rather to his friendly relations with singers than to the merits of the works themselves. But he knew thoroughly the laws of counterpoint and the value of orchestral instruments, and was thus a living source of useful information. Administrative capacity he had not, and during the last decade, when family griefs and his own blindness had affected his disposition and impaired his powers, he was but a name and a shadow of director. To reform the Conservatory he must be removed; respect for his age, his fame and his genius, forbade his removal. In the mean time the diligent pursued their studies amid all the positive advantages which San Pietro a Maiella can offer, and the idle sauntered about the cloisters, shirked their exercises with small fear of supervision or discipline, and cast discredit then and afterward upon the college.

At last Mercadante died and was buried with a ceremony and a following rare indeed in this careless city. Flowers almost hid the pall, bands of music played dirges, distinguished citizens walked beside the bier, and hundreds of musicians and music-lovers came behind, while scores of aristocratic families sent their carriages to close the funeral in elegant procession. But even in that throng, as everywhere, the question of a successor to the *maestro*, not yet two days dead, was actively discussed, and a wide range of names, from Verdi to Petrella, was canvassed by jealous partisans, who were fain ultimately, to content themselves with their ignorance of even the possibilities of ministerial predilection.

For a wonder, the present ministry has shown not only coherence but capacity, albeit the question of finance is no less vexed in Italy than elsewhere. Signor Correnti, who holds the portfolio of public instruction, is energetic and active; if one hears of him to day in north Italy inspecting a lyceum, a little later he will be in the south reviewing the clinical schools of a hospital, and anon at a cabinet council in the capital. He had had before him the whole field of musical culture for survey, and the then crisis gave the needed opportunity for initiating a reform, or rather regeneration, in the Neapolitan college. Certain special questions were therefore incorporated in the charge to the commission, which consisted of Verdi, as president, Serrao, an eminent orchestral master of Naples, Casamorata and Mazzacato, representing other sections of the country—an indisputably able body.

From their report, an octavo pamphlet of about fifty pages, I shall cite a few points to indicate its scope; the whole is very interesting and very sensible, but it is impossible to make any extended extracts in the limits of this letter. Taking as a text, "the restoration to its glorious traditions of the College of Naples," the commission lay down as the prime essentials:—

I. A firm and decided character in the directory and professors. II. Their determination that all laws and rules shall be implicitly obeyed. III. The intrinsic excellence of such regulations, which should, be it well understood, be uniform for all the similar institutions in Italy, except in those minor particulars which the nature of each locality dictates. The report explains its meaning of "glorious traditions" to be "those grand successes obtained in the last century particularly, by the dramatic and eccles-

astical works written by pupils of the college," and, while regretting the present dearth of such works, passes to remark that elsewhere in Italy, as also out of it, the musical field yields likewise a comparatively unremunerative harvest.

After treating the subject of discipline and the necessity for full powers, administrative as well as instructive, to be vested in the directors, supported and advised by a council on the part of the crown, the commission proceeds to present as follows its views of the actual state of the Italian schools: "1st, the school of wind and key-board instruments is in a satisfactory condition, especially in its mechanical part; 2d., with the exception of a few eminent instances, the school of stringed instruments is generally much less satisfactory, and does not correspond to the needs of art; 3d., the vocal art may be said to be confined to a very few notable artists, who are by no means equal in number even to the wants of the theatre, now becoming constantly more numerous; 4th., the same must be said of the creative art, in respect of new composers; for if these do not absolutely lack, they are certainly far from fulfilling, either by the number or the quality of their works, the exigencies of a really flourishing Italian school."

Lamenting the decline of vocal art, which the report remarks once stood alone in Italy, giving the law to all the world of song, the commission finds one grand cause in the declamatory style of singing, "which dates from the time of Bellini," and which, by forcing the voice out of its natural mode of action, displaced it, injured its *tessitura*, and in many cases positively ruined it. [This I find to be the only unwise point in the report; if voices have been strained and displaced, it would seem that Verdi might blame himself quite as much as Bellini; he has changed his methods in *Don Carlos*, to be sure, but a little verbal confession, or at least modification, would do a deal of good.] Declamation should go hand in hand with melodic delivery, it is granted, but the old ways of study must be brought back, and a natural development attained by skill and patience; masters must be steady and pupils modest.

The deficiencies of composition are attributed to various sources: the fact that young writers can only obtain a hearing at a good theatre by purchase, in spite of any merit their writing may have, the tendency to imitate the harmonic extravagances of an "ultramontane school"—evidently that of Wagner is meant—and to copy the characteristics of any modern writer who happens to arrive at popularity, in the hope of thus getting a hearing themselves. To counterbalance these difficulties the commission would have a periodical opportunity afforded by the government for the public essay of works approved by the college directions, and would prohibit the study of contemporary authors by the pupils. Believing that all necessary models can be found in greater purity among the older writers, the epoch beginning and ending respectively with Palestrina and Rossini is that assigned for study in the Italian school, the German masters being placed under no limit except so far as they may be obnoxious to the criticisms quoted above.

By way of giving clearer form to the principles assumed, the commission devote the larger portion of their report to an ample and minute system of organization for the several musical colleges, which is in many respects the same as that in accordance with which the conservatory of Milan was remodelled in 1864, and is now conducted. One main point of difference is that at Milan there are no commons, an out-door boarding allowance being made to the free pupils, while the new regulation proposes to preserve the old plan of domiciling pupils within the college walls, but admits a limited number of day scholars. No point of general interest seems to have been passed over, and a truly wise judgment has apparently dictated each article. The pupils must study not only music, but language and literature,—including French and the elements of Latin,—history, geography, musical and dramatic history, penmanship, arithmetic and declamation. There will be adjunct schools for gesture, fencing and the dance. The proportion of scholars for each hundred for the voice, and for each orchestral instrument, is prescribed, and the number of pupils to be received by each master of music is limited narrowly; for instance, the vocal and contrapuntal teachers may not exceed six pupils, the piano and organ teachers seven, those of stringed instruments six, nor those of harmony ten. Some courses of study may reach eight years, and for most six or seven are allowed. The composition of the trial orchestras of fifty members in the colleges, and of eighty-eight in San Carlo or La Scala, is defined, and the balance of voices for the corresponding choruses; the educational rehearsals are to be limited to music of the period named above, and to be approved compositions of the older pupils. Inspection, discipline and an arbitrary ranking of the

various professors and officials by which any conflict of authority is avoided, make up the balance of the provisions.

The adoption of this report, and the translation of it into action, should really recreate the Neapolitan Conservatory, which although long neglected and devoid of energy and power, is far from dead. Its atmosphere has ever been favorable to labor and to production, and its present dullness and oppression can be but temporary. Indeed the reaction has already begun, and the new director has this week assumed his chair,—not Serrao, whose name is attached to the report, and whose solid merits as a musician gave his fellow-townsmen hopes of his nomination, but Lauro Rossi, until now director of the College of Milan, a man who is said to unite to technical learning the clear head and the steady hand of the Piedmontese. From all that I hear of him, I should judge him to be an admirable choice, although advanced in years,—and I hope he may prove so, for the old conservatory springs up again into vigor under his direction, the whole Neapolitan school, naturally so original, so rich and so admirable, will revive too; and the vocal school, at least, of the whole world reap in time a benefit.

For my own part, if we Americans were not so much like the English in sheepishly following some leader to a mountain, a hotel, a shop-keeper or a master, I could find it in my heart to wonder why dozens of American singers go to Milan to study instead of coming to Naples. But as two or three have been pleased with Milan, have got their names perhaps into a paper there (and most Italian papers are only too glad to get something to put in), all the others follow suit without reflection or investigation.

After considering the subject thoroughly and long, I am compelled to the conclusion that every real advantage for the student is with Naples. Life is cheaper, and it is easier, for the climate is far more equable than that of Milan—a grave matter to the young singer; the traditions are clearer and better for the intending operatic artist, and the acquaintance with rarely sung and studied music wider. Above all, the school in general is better; not so much perhaps in point of style,—for any little city in Italy can furnish a little master, whose sense of musical taste and fitness is delicacy itself,—but in respect of development and delivery of voice, which is the greatest of all. The greatest name Milan has known is Lamberti, but he is of the past; Sangiovanni deserves the reputation of a great operatic teacher, but he is not a "voice-builder"; and of Lamberti's pupils there are many who have been forced to acknowledge faults in emission of voice when brought in comparison with the pupils of the Neapolitan Scafati, and defects of style beside the polished pupils of Florimo. Here are still the men who learned to sing by the genuine method of Basti the wise teacher, and of Lablache the great artist, and who know why those famous front benches of San Carlo applauded one note and hissed another. Here still—though the devotees of the German school may look incredulous—Beethoven is studied by many masters, who write ponderous fugues for their own pleasure, while living on waltzes and *canzonette*; and here *Don Giovanni* has filled the *Teatro del Fondo* night after night of this very season. If I were to advise a young singer, bent on study in Italy, for improvement first and notoriety afterward, I should earnestly recommend Naples as the school, and either Scafati or Cirello as the master. The former is difficult to obtain, for his time is mostly occupied by artists, but the latter is scarcely his inferior save in years. Of the former's success I can only speak generally; but I have myself watched the vocal development of some of the latter's pupils—who had nothing remarkable to command them at first—with little less than amazement, and I can wish no better fortune (for singer and for hearer) to our American school than to have some really capable young singers pass a year or two under his serious, conscientious teaching.

Bright's Journal of Music.

BOSTON. OCT. 7, 1871.

The Vocal Works of Bach and Handel.

Letter by Robert Franz.

It is well known that Robert Franz, the most original of all the recent song composers, a thorough musician in the best sense, and capable no doubt of noble compositions in the larger forms, has chosen rather to devote himself for some years past to a great work of piety and love toward those older

masters whose priceless scores as they have left them need "arrangement," additional accompaniments, or "Bearbeitung" (as the Germans have it, which means literally elaboration, working over), to bring out fully their intention and beauty in performance now. The *Messiah*, we know, is always given with Mozart's additional accompaniments; yet there are some numbers in it which he has neglected, and which sound therefore very thin, while others, like: "Behold, darkness," he has brought out with wonderfully sympathetic power. "Acis and Galatea" is given in England with Mendelssohn's arrangement. And most of the *Oratorios*, *Cantatas*, *Masses*, *Passions*, &c., of Bach and Handel require some such treatment. Not alteration, not the addition of another man's thought, but the art, which very few possess—perhaps no one in so high a degree as Franz—of divining as it were the real, full intention of the composer, of reading it between the lines of the mere sketch which he has often left us in his written score, where whole arias, for instance, are set down with no accompaniment beyond a figured *basso continuo*, not even the string quartet being written out. The composer in these cases had the whole thing in his mind, and played it all in person at the organ as he sat presiding.

The question how these scores are to be filled out and prepared for modern performances, how the great vocal works of Bach and Handel are to be made truly available and their full sense brought home to us, is certainly a most important one for art,—a "burning" question is the intense term which Franz applies to it, he who has faced this problem so much more earnestly than anybody, and has solved it so successfully: witness what he has done for the orchestral portion of Bach's *Passion* music, and the wonderful art with which he has furnished so many arias of Bach and Handel with a piano-forte accompaniment conceived in the very style and spirit of the master, and of which he has drawn the elements from his profound study of the intentions frequently concealed in the mysterious figures over that bare *basso continuo*. Yet these admirable labors of Franz have met with criticism and with opposition on the part of certain literal adherents to the old scores as they stand, who have authority in Germany. With singular modesty and candor, and yet with great earnestness and force and clearness, Franz has recently replied to their objections, relating the history of his experience in these labors, and unfolding the whole *rationale* of his method, in a pamphlet which lies before us, which takes the form of an "Open Letter" (*Offener Brief an Edward Hanslick, über Bearbeitungen älterer Tonwerke, namentlich Bach'scher und Händel'scher Vocal musik.*) Of this we propose to give the substance, translating for the most part as closely as we may be able.

After a few introductory remarks on the importance of the question, (alluding by the way to the friendly interest which the Vienna critic, Hanslick, has shown in his labors), and asking indulgence for adopting a narrative form as giving him greater freedom, he proceeds:

"Inclination, perhaps also natural disposition, drew me years ago to Bach's and Handel's music. My modest sphere of action in Halle was not entirely unfavorable to such pursuits; they soon became the central point of the Singakademie which I conducted. At that time (I speak of the years 1841, &c.) one was obliged to try to help himself, as matters then stood. Handel's *Oratorios* were limited for us to those which had been arranged (elaborated, provided with additional accompaniments) by Mozart and by Moseley; Bach's *Cantatas* and *Masses*, to the editions provided by Marx. We performed these things as they were laid before us, and quite naively took it for granted that the full meaning of these works of Art was thus exhausted. To be sure, the public sometimes opened its eyes very wide, when in a Bach

Cantata a singular dialogue occurred between the flute and the double-bass, or when the *Basso continuo* actually treated us to a long, dreary monologue. But we did not quarrel with it; we set it all down to the account of the good old time, which we believed it our duty to accept precisely as it was.

"Into the midst of this youthful activity suddenly fell the complete editions, first of Bach's, and afterwards of Handel's works, offering for performance a fulness of new material in well authenticated forms. Then indeed the Bach Cantatas began to look quite differently from what they did with Marx: everywhere you found richly figured basses, which could not have been put there without a purpose, and which enabled us to draw some definite inferences concerning an earlier Art *praxis* once in vogue. Still my doubts about the practicability of those old arrangements did not go deep enough to withhold me from the study and rehearsal of one or another work in those forms. The choruses, inasmuch as their composition is pretty conclusively determined, offered no serious hindrance; all the more difficult was it dealing with the solo numbers, by reason of their many defective passages.

"In the beginning I resorted to a desperate means, which is even now employed in many ways:—I cut away and struck out vigorously, and used at the utmost only the pieces for which Bach had in some sense provided the accompaniment. But that could not go on forever; the connection of the whole was often too seriously imperiled; and then again some single arias stood there in such splendid outlines, that one could not pass them over without ceremony;—in short I resolved to make the attempt to work out an accompaniment. At first I tried it with mere chord accompaniments, but I soon perceived that there was no getting through in this way: the harmonies fell with leaden heaviness into the Bach *parts* and no where found firm footing in the flexible *continuo*;—instead of supporting, such additions only encumbered the progress of the music. For a considerable time I held it utterly impossible to set a thing according to my wish, and I keenly regretted the necessity of renouncing many a finely sketched aria.

"One day, though, I went to work again; this time with the purpose of trying to solve the problem, for the sake of change, with the polyphonic style of writing. And lo! to my joyful surprise, all suddenly became alive, the *parts* seemed only to have waited for some one to write them down, and evidently had been premeditated. I quickly comprehended that the sketches were by no means hasty outlines, but fully as complete and definite as the rest of the composition which was actually carried out. While the old masters jotted them down, they at the same time created in their minds the web of parts which is yet wanting, and they could the better trust themselves to find it again, that they took care in person for the execution of the accompaniment. It must therefore be the chief task of the arranger (*Bearbeiter*) to come behind the peculiar purposes of the authors and keep in close relation with them; if for obvious reasons the reconstruction always remains problematical for us, still in very many cases a result may be obtained which will not differ too much from the intentions of the master. Bach's figuration is often carried into the smallest detail—it needs only a sharp eye and a skilful hand to hit with confidence upon the last decisions. Nevertheless the labor does not everywhere go on so easily; many a fine time have I sat all day at a loss before a couple of measures, and I know pieces, for the satisfactory solution of which the present technics of our Art would hardly be sufficient.

"Having arrived at this conviction, that the polyphonic style throughout was here premeditated, the next thing was to submit it to the most various tests: if one trial failed, I took the thing up in another way, and never rested until profitable results were reached. Gradually in this way a method was developed,

which, based on the material of the sketches, and using just the elements which these afforded, mastered the problem of a true and satisfactory rendering. As well in the structure of the bass, as in the figuration of the *cantilena*, moments presented themselves well suited to the shaping of *motives*, and which could be worked up;—these once discovered, the further progress of the piece unfolded of itself. Clearly enough: the style of the old masters sprang from the simplest and most elementary laws—at the foundation of their Art-forms lies a principle entirely similar to that according to which plants, flowers and fruits spring out of one germ." [Doubtless it was this passage which led our great naturalist, Prof. Agassiz, the other day, on happening to take up this pamphlet of Franz, to read it through with eager interest, struck by such beautiful confirmation of the unitary processes of science in the laws of this profound, true school of Art.]

"But even the greatest dexterity in form would have furnished no pledge of any sure success, if it had been applied without a constant reference to the indwelling mood or spirit of the sketch: the two had to go hand in hand and mutually support each other.

"And so as to the accompaniment of the solo passages, I had become tolerably clear, and now proceeded to investigate the choruses. Not to waste words: the accompaniment had almost everywhere to coöperate with the voice parts, for really in it lay properly the centre of gravity of this sort of music. Whether the person entrusted with it performed his function at the organ, or at the *cembalo*, he was the nerve of the whole, in him were all the threads united."

—So much for the present; but we propose to go on and give our readers the entire substance of the Letter, partly by direct translation, partly in the form of abstract.

Symphony Concerts.

The committee of the Harvard Musical Association have nearly completed the arrangements for the seventh season of these well established feasts of great Orchestral music. Such concerts,—in the midst of all the distracting temptations from abroad, the excited expectations artfully worked up by enterprising impresarios who use Art mainly as a means of business, and in spite of strong personal interest so naturally taken in each new famous prima donna or instrumental virtuoso—have in a certain sense a first claim on the affections of our real music-lovers, not only for their intrinsic excellence (at least of programmes) and their single, pure artistic motive, but also because they are our own; they represent the aspiration of our own community to realize something ideal and unfailing, year by year, in a sincere and high direction of Art. The time, we think, has come, when what we do for ourselves, in any well organized way, from genuine Art motives, is of far more importance to our musical character and progress, than all the speculative flying visitations of transitory stars, however brilliant, from whatever spheres remote. Hospitable as we may and should be, and appreciative, to the good things from abroad, our home supplies always (of course in proportion to their purity of motive, their earnestness) are worthy to be cherished with our fondest love. It was precisely this conviction that led to the formation of our Oratorio, and particularly our Symphony Concerts; it was that we might be sure every year of something good without being dependent on the chances of foreign arrivals and the schemes of speculators.

The Symphony Concerts will again be ten in number, beginning on Thursday afternoon, Nov. 9, and continued once a fortnight as the rule, with two or three exceptions caused by the engagement of the Music Hall for Fairs. It is, as it is well known, a speciality of the plan, to which their marked success has been in a great measure owing from the

first, that they aim to preserve a certain identity of sympathetic audience, as well as a certain standard of musical selection and interpretation. The members of the Association, who guarantee the concerts, first dispose of tickets among their friends (and others who apply to them) to an amount sufficient to virtually secure the enterprise; these have the first choice of seats, and very justly, for the reason that those persons who approve themselves year after year the sure, reliable supporters of such music have thereby earned a certain title to consideration in the competition for the opportunity to hear. Were the whole thing thrown open to the usual scramble at a ticket office, the chances would be that not a few of the most real, loyal audience might find themselves excluded. After the private choice of seats, however, there always remains a good third part, or one half of the Hall open to all who care to purchase tickets. Moreover, any person, who will give his order to any member of the Association (and they are many and well known) will be counted in for the private drawing of seats, provided he apply on or before the 13th inst. The price of season tickets this year has been fixed at \$8.00 (instead of \$10.00 as last year).

Mr. ZERRAHN will conduct the concerts, and Mr. JULIUS EICHBERG will no doubt be welcomed back as the leader of the violins (or what the Germans call the *Concertmeister*). The orchestra has been made more select, partly by a slight reduction of numbers where it could be done without real loss of power, and with increase of unity and accuracy.

Several of our best musicians have forsaken Boston; but in most instances their places have been fully made good. Mr. HARTDEGEN, last year leading violoncellist in Thomas's Orchestra, is now with us, and we have gained an excellent first Oboe in Mr. KUTZLEB, who has been engaged expressly from Leipzig. The concerts will open with at least 10 good violins, 8 second, 5 or 6 cellos, 7 double basses, and the full complement of wood and brass, never more selected than now.

The ten programmes are determined in nearly all the essential features, leaving room for alteration in a few numbers only as specified below. It will be understood that the pieces marked * are given for the first time in these concerts; those marked **, for the first time in Boston, while *** means first time in this country. And it will be seen that the proportion of new music is very large.

First Concert, Nov. 9.

1. Overture to "The Water Carrier,".....Cherubini.
2. ** Concert Aria: "Ch'è mi scordi," with Piano and Orchestral accompaniment.....Mozart.
3. Short Entr'acte from "Manfred," (second time).....Schumann.
4. *** Overture to "Alfonso and Estrella,".....Schubert.
5. *** Songs with Pianoforte:
 - a. "Con rancor mormorio," from "Rodelinda,".....Handel.
 - b. "Aprillaunen" (April humors),.....Franz.
6. Pastoral Symphony.....Beethoven.

Second Concert, Nov. 23.

1. Overture to "Leonore," No. 1. (second time).Beethoven.
2. ** Concerto for Violoncello.....Goltermann.
3. ** Symphony, No. 8, in C.....Mozart.
4. ** Concerto for the Oboe.....Handel.
5. Overture to "Leonore," No. 2.....Beethoven.

Third Concert, Dec. 7.

1. Overture to "Faniska," (second time).Cherubini.
2. ** Symphony, No. 3, in E flat.....Haydn.
3. Piano Concerto.....Beethoven, or Chopin.
4. Concert ("Fest") Overture.....Rietz.

Fourth Concert, Dec. 28.

1. Overture: "In the Highlands,".....Gade.
2. Piano Concerto, in F sharp minor (second time).Norb. Burgmüller.
3. Symphony, No. 4, in B flat.....Beethoven.
4. * Overture to "The Ruler of the Spirits" ("Rubens").Weber.

Fifth Concert, Jan. 4, 1872.

1. Overture, "The Fair Melusina."..... Mendelssohn.
 2. *** Symphony in C (Grand Duo for Pianoforte, op. 140, instrumented for Orchestra by JOSEPH JOACHIM.—Copied expressly from MS. in Vienna)..... Schubert.

1. Adagio and Andante from "Prometheus" Ballet..... Beethoven.
 2. ** Concerto for the Clarinet. Mr. WEBER.
 3. Overture to "Geneva."..... Schumann.

Sixth Concert, Jan. 18.

1. Organ Toccata in F, arranged for Orchestra by ESSA..... Bach.
 2. *** Symphony, No. 3, in A minor..... Gade.
 1. Piano Concerto, in D minor..... Mozart.
 RICHARD HOFFMAN, of New York.
 2. Aria. (?) "Fierabras."..... Schubert.

Seventh Concert, Feb. 1.

3. Overture to "Coriolan."..... Beethoven.
 2. ** Piano Concerto..... Bennett (?) B. J. LANG.
 3. * "Tasso: Lamento e Trionfo."..... Liszt.
 1. ** "Oxford" Symphony, in G..... Haydn.
 2. *** Overture for Harmonie-Musik (Wind Instruments), in C..... Mendelssohn.

Eighth Concert, Feb. 23, (Friday).

1. *** Concert Overture, in C..... Gade.
 2. Aria.
 3. ** Symphony, No. 2, op. 140, in C..... Raff.
 1. Piano Concerto, No. 3, in C minor..... Beethoven.
 J. C. D. PARKER.
 2. Songs with Pianoforte.
 3. Scherzo, from op. 62 (second time)..... Schumann.

Ninth Concert, Mar. 7.

1. Symphony, No. 2, in C..... Schumann.
 2. *** Overture: "Tausend und Eine Nacht" (Arabian Nights' Tales)..... Taubert.
 1. ** Piano Concerto, No. 7, in C minor..... Mozart.
 HUGO LEONHARD.
 2. ** Overture to Racine's "Athalie."..... Mendelssohn.

Tenth Concert, March 21.

1. * Overture to "Lodoiska."..... Cherubini.
 2. (?) ** Choruses for Male Voices:
 a. Part-Song: "Nachtgesang im Walde," with accompaniment of four horns..... Schubert.
 b. Foresters' Chorus, from "Pilgrimage of the Rose" (with horns)..... Schumann.
 3. ** Concerto for two Violins..... Spohr.
 1. Heroic Symphony, No. 3..... Beethoven.
 2. (?) Double Chorus from "Antigone": "Hear us, Bacchus!"..... Mendelssohn.

Concert Review.

Illness deprived us of Mme. PAREPA-ROSA's three concerts, in which we learn that the great singer displayed some of her best power, especially in Beethoven's "Ah! perfido."

The first pair of Mr. PECK's Popular Concerts (Sept. 27 and 28), were very successful. The selections, miscellaneous of course, were mainly good, the artists excellent. The feature of most novelty and interest was the performance of the blind violinist, Mr. JOSEPH HEINZ, who indeed shows a remarkable mastery of his instrument and is perfectly at home in all the virtuous arts. His tone is fine, his *cantabile* full of feeling and of breadth, and there is real nerve and vigor in his bravura execution. He played operatic fantasias by Ernst, Vieuxtemps, &c., and was well accompanied on the piano by his wife. The singing of Mrs. WEST and Mrs. BARRY, Mr. FESSENDEN (a very sweet light tenor), and Mr. BARNABEE, both in songs, duets, and quartets, was highly acceptable.—Two more of these concerts were set down for last evening and this afternoon.

Miss ADELAIDE PHILLIPS gave a concert in the Music Hall on Tuesday evening, which was a remarkably good one of its kind. A small but quite efficient orchestra performed the overture to *Yelka* (Reissiger) and *Egmont*. Mr. RUDOLPHSEN, in excellent voice and style, sang "Vieni la mia vendetta" from *Lucrezia Borgia*; and then appeared Miss Phillips and her protégés,—for whose introduction, as we understand, she gave the concert—Miss CORNELIA STERSON, a young lady who went from this vicinity a few years since to study with Garcia in London, and who recently returned with Miss Phillips. The Duet from *Semiramide* "Ebben a ferisce," served to show not only a pure soprano voice of great sweetness, flexibility and evenness throughout a large compass, but sound method and good style, and great fluency and grace of florid execution. Her appearance, too, was pleasing, and her man-

ner altogether natural and modest. There was no particular intensity of expression, nor was that required. In "Qui la voce" from the *Puritani* she won still more upon an appreciative audience. It was an auspicious debut.

Miss Phillips herself sang in her very best style, both in the Duet, and in the Page's song: "Nobil Signor," from the *Huguenots*, and was of course obliged to answer the enthusiastic recalls with some ballads.

Another admirable violinist made his first appearance here that night, in the person of Signor SARASATE, an Italian of refined appearance and a most finished, refined style of playing. His own fantasia on themes from *Martha* was cleverly constructed and displayed a wonderful perfection in all the technical points of modern violin playing. The Andante and Finale of Mendelssohn's Concerto were also very artistically rendered; the Andante with hardly breadth and largeness enough, but the Rondo with a fine vivacity and finish.

NEXT IN ORDER. Nilsson in Opera! On Monday evening and throughout that week and the week following, the Boston Theatre will be the scene of the first dramatic appearances of the admired Swedish singer in America. The combination—principal artists, chorus, orchestra, and stage appointments—appears to be of the best and most complete that we have ever had. The list is fully before the public and does not need recital here. The luxury will be expensive, but that does not seem to be a damper on the eagerness to secure seats. One fault we have to find with the announcement, and that is the (at least seeming) want of frankness in not stating, for the information of the public, that Nilsson herself sings only on alternate nights; most people (coming from a distance too) have no suspicion of the fact. The first night no doubt will give an admirable performance of *Faust*, to be repeated in the matinée of Saturday. Tuesday, the "Barber;" Wednesday, *Lucia*; Thursday, *Martha*. It will be a great week to those who can afford it.

Great interest awaits the debut in the Music Hall of Mrs. MOULTON, who in her maiden years, in the society of Cambridge and of Boston, excited greater admiration than we ever knew of any amateur by the wonderful beauty of her voice, her quick musical instinct, and the possession of so many of the natural gifts that go to make a singer. Since her marriage she has resided in Paris, where her singing in private circles has for years been famous. She has not been a "severe student" of music and does not court any exciting antagonism with those who have been trained to a public career; but wherever she has sung either in society, or (as in the New York Academy) for charity, the applause of artists and critics has always followed her efforts, to a degree that warrants her in seeking, professionally, a wider fame. Mrs. Moulton will first sing in New York, and will give her first concert here on the 30th inst., to be followed by others early in November. She will have the aid of Sig. Sarasate, the violinist, and an orchestra; what more we are not yet informed.

Mr. GEORGE DOLY's first Ballad Concerts in Boston are announced for Oct. 14th, 15th and 16th. Of course there will be eager audience for such noted English singers as Miss EDITH WINNE, Mme. PATEY, Mr. W. H. CUMMINGS (who will be truly welcome back again), Mr. PATEY, and the great baritone, Mr. SANTLEY, besides Mr. LINDSAY SLOPER, a London pianist of long established reputation. The thing will be unique and choice.—Twice in November, twice at Christmas time, and twice later, these English artists will join the Handel and Haydn Society in oratorio performances: *Judas Maccabaeus*, *Elijah*, *St. Paul*, *Messiah*, &c.

CLASSICAL CHAMBER MUSIC promises exceedingly well. Messrs. LEONARD and EICHBERG, aided probably by Mr. Hartdegen, the new cellist, Mr. Kutzsch, the new oboist, Mr. Kreissmann and Mr. Gloggnitz-Castelli, true interpreters of the best German song, are to give six Trio Matinées on Thursdays, alternating with the Harvard Symphony Concerts. The most important Trios, Quartets, Sonata Duos, Sonatas, &c., for Piano alone, of Beethoven, Schumann, Schubert, Chopin, &c., and songs by Franz and others, will compose the programmes, which cannot fail to be thoroughly artistic and attractive.—Mr. PARADIS will begin his concerts in January.—By that time too we may expect something from the Mendelssohn Quintette Club.—Miss ANNIE MEHLIS purposes to give several Piano Matinées in Boston.

NEW YORK, SEPT. 25. The musical season here was "inaugurated" on the 11th of September by the Vienna Lady Orchestra. It was not a very great success. The class of music played was of the poorest and of the most popular order. It can hardly be called an orchestra, as there are no brass or wind instruments, excepting the flutes, a piano and a melodeon being used in their place. The audiences were not large, except on the first night. Twelve concerts were given, and they are to leave this week for the West. Mr. Theo. Thomas closed his season of concerts at Central Park Garden, last night, when he gave the 134th concert. It has been the most successful season he has yet given. The last two weeks the orchestra was increased to nearly sixty performers. The programmes always contain something good, and Thursday evenings the second part is made up of classical music exclusively. Last Thursday he gave us a fine performance of Beethoven's "Eroica" symphony, and the week before of Schumann's fourth. His orchestra leave for the West about Oct. 1. He has engaged Mme. Marie Krebs as the soloist, for the season.

The opera season, which promises to be unusually fine, will commence Oct. 2d, at the Academy of Music, when Mme. Parepa-Rosa will appear in the "Daughter of the Regiment." Among the novelties promised during the season, is Cherubini's "Water Carrier."

As soon as the English opera is over, the Italian opera will commence, with Mme. Nilsson as the great attraction, and last five weeks. The opening performance will be "Faust."

The Dolby English Ballad troupe, consisting of Miss Edith Wynne (soprano), Mme. Patey (contralto), Mr. W. H. Cummings (tenor), Mr. J. G. Patey (bass) and Mr. Santley (baritone), will give four concerts at Steinway Hall on Oct. 9, 10, 11 and 12th.

The Harmonic Society, which has been apparently dead for some time past, has suddenly sprung into life. They will perform during the season the following works: "Samson," "Elijah," "Messiah," "Creation," "Hymn of Praise," "Judas Maccabaeus" and "Acis and Galatea." They have secured, as conductor, the inevitable Dr. Pech, and also the Dolby English Ballad quartet. The orchestra will number sixty-two, and the chorus three hundred. The first performance will take place at Steinway Hall, Oct. 31st, when "Elijah" will be given.

Among the musical events to take place next month, the début of Mme. Charles Moulton is much talked of. She has never sung in New York, except in a Philharmonic rehearsal, some two years ago. The event takes place Oct. 16th.

The Church Music and Philharmonic Societies, will commence in November. The concerts of the former will probably take place in the Academy of Music.

The season certainly promises well, but why is it that New York is almost totally destitute of classical chamber concerts? None, or nearly none have been given since the Mason and Thomas soirees, which had to be discontinued, after thirteen seasons, for want of patronage.

I had almost forgotten to state that the great German tenor, Herr Wachtel, made his first appearance in New York, a week ago, at the Stadt Theater. He sang in a trashy French opera, and to-night sings in "Trovatore."

Of Wachtel, in his third rôle, George Brown in *La Dame Blanche*, the Sun says:

As Wachtel discloses his abilities, in the several works in which he has become famous abroad, it becomes evident that he possesses the rare faculty of singing equally well in serious and in comic opera. We believe that with the Americans he will be most in favor in the former, and with the Germans in the latter. Our people love tragic music, and are not half so merry-minded as the Germans. Besides, in comic opera there is much spoken dialogue, which to those who understand German is pleasant, but to those who do not a bore.

Boieldieu's is one of the best works ever written for the French stage. It has been one of Wachtel's greatest operas, but it does not give him that opportunity to make use of his highest artistic gifts that other and more serious operas afford. Still he makes it apparent even to those who have not heard him in any other work, that he is a great singer. His voice is brilliant rather than sympathetic, and it is without a break in all its compass; his vocalization is very perfect, and the ease with which he carries through a long and arduous part admirable.

MUSIC IN PHILADELPHIA. The season promises richly. Of course it would be superfluous to tell of what is set forth in the programmes of the various troupes of flying visitors from Europe, who will do the same in Philadelphia that they do in Boston and New York and Western Cities. The Quaker City has already had the Vienna "Lady Orchestra," and will of course have Nilsson, and Parepa-Rosa, and the Dolby Ballad people, and Julian Junior, and all the rest; and Thomas with his orchestra, of course, will be welcomed there on his annual circuit through his extensive diocese. One other novelty, of which Boston sends the nucleus (the Mendelssohn Quintette Club), is in progress there this very week, opening the season ("inaugurating" is the *Gilmorine* for it) with a whole week of "grand vocal and instrumental concerts of classical and miscellaneous music" night after night. The Quintette constellation carry with them as attendant stars a quartet of our singers: Mrs. Weston, Mrs. Sawyer, Mr. Packard and Mr. F. J. Sprague; also Mr. Arbnckle, our unsurpassed cornet soloist; also Mr. de Ribas, oboist, Mr. Hamann, hornist, Mr. Becher, fagotist, and Mr. A. Heindl, contrabassist. These enable them to produce a rich series, not only of string quartets and quintets, but (what is too rare in this country) Septets, Octets, Nonets, &c., by Beethoven, Schubert, Spohr and Onslow. The rest of the week's programme, the

larger half, is very miscellaneous and "popular," and is all set forth at length in a whole column of the newspapers, showing a queer potpourri of Art and business, the whole winding up with a concert by the Seventh Regiment Band of New York. The entrepreneur is Mr. T. B. Pugh.

More important and more interesting, in a sincere regard to musical Art progress, is a survey of what Philadelphia is doing *for itself* in the building-up of permanent local institutions. Here a remarkable activity displays itself. We are indebted to the *Philadelphia Inquirer* for a glimpse of the good things in preparation:

CHARLES H. JARVIS'S SOIRES.

Mr. Jarvis, our most masterly piano player, has already completed his arrangements for giving the usual series of six soiress in the piano rooms of Mr. Durton, on Chestnut street. He will be assisted as heretofore, by Messrs. Kopta and Hennig, with a possible increase of the force at some of the concerts. The prominent points of his programmes offer a rare selection of noble and beautiful compositions. Among them will be the Toccata in C major of Robert Schumann; the Trio in E flat, opus 100, by Schubert; a Sonata, opus 121, in D minor, for piano and violin, by Schumann, and probably the D minor trio of the same composer. The Schubert trio, as a whole, will, we think, be new here. The first movement of it was given at one of Mr. Jarvis's soiress last winter. In addition to these Mr. Jarvis will himself play Liszt's piano transcription of Bach's great G minor organ fugue, and as a memorial of two distinguished musicians who have died during the musical recess, he will give Thalberg's *Masaniello* fantaisie, and Carl Tausig's transcription of Weber's "Invitation to the Dance," the latter for the first time here. The above are only a portion of the works to be given, and they alone give promise of really healthy and solid music.

MISS JACKSON'S PARLOR CONCERTS.

To Miss Anna Jackson belongs the credit of maintaining the only quartette club in the city. She has done this for years by her own untiring exertions, and the public reaps therefrom increase of benefit and pleasure in each successive winter. We believe the season which is about opening is the twelfth during which this conscientious, industrious and zealous musician has continued her quartette concerts. No amount of public appreciation can repay the toil which such an undertaking has demanded, but there is a sense of pleasure after all in seeing such a genuine appreciation of cultivated efforts as has been given to the concerts of Miss Jackson during a few years past.

Her scheme for the coming season comprises the usual number of concerts, only four of which, however, will be given in the evening. Two of them will be noonday or afternoon concerts, and the same players as heretofore will assist her. The programmes are not sufficiently decided upon to be announced at present, but they are sure to be good, and, doubtless, many of them new and important. No chamber concerts given last year contained so many novelties nor so much music, and it will be remembered that some of them, in instrumental strength and importance, were almost orchestral.

MR. WOLFSOHN'S MATINEES.

Carl Wolfsohn has likewise continued his concerts for long series of years, and they have become an institution which his admirers will no longer dispense with. His absence from the country renders it impossible to give his projects in detail at present, while the retirement of Mr. Stoll makes it uncertain what violinist he may select. A good portion of his time will probably be taken up in arranging for the series of afternoon symphony concerts which he had already projected before going to Europe. These will be ten in number, and he expects to model his programmes after those of his former co-worker in chamber music, Theodore Thomas. That is, he will devote the first part of the concert to symphony, and the remainder to lighter music. We have great hopes that these concerts will be successful, and if Mr. Wolfsohn can succeed in getting good material in his orchestra the public will undoubtedly sustain him.

THE SYMPHONY CONCERTS OF MESSRS. CROSS AND JARVIS.

Speaking of symphony concerts reminds us that those most definitely arranged and announced will be given by Michael H. Cross and Charles H. Jarvis. They will be three in number, and a picked orchestra of forty-five players has been selected, and will perform under the direction of Mr. Cross. These con-

certs are expected to be, to a large extent, sustained by subscriptions, and already, without any public announcement, more than half the necessary funds have been subscribed. The programmes, for musical importance, exceed any that have yet been heard in Philadelphia. The three symphonies selected will alone render the series memorable. They are "The Fourth" of Beethoven (never before given here,) "The First" in B major, of Schumann, and the great Schubert symphony in C. In addition to these Mr. Jarvis will play a piano concerto at each concert as follows:—The third, in C minor, of Beethoven, the Schumann concerto, and probably one by Sir William Sterndale Bennett. An important adjunct to these symphony concerts will be the public rehearsals which are to precede them. These in New York are almost as well attended as the concerts, and the experiment was tried successfully by our Philharmonic Society a few years ago, and last year by the Harvard Orchestra of Boston. One advantage of it must strike the mind at once, that is the additional interest which two or more hearings will furnish to any important symphonic composition. Another advantage will suggest itself to musical directors, viz., the greater inducement which it will furnish to full attendance of the musicians at rehearsal. The reader will not fail to notice, in looking over our list, the prominent place which the music of Robert Schumann is likely to hold this winter on our programmes.

THE GERMANIA ORCHESTRA.

This time-honored organization has completed its plans for the winter, and will continue to give weekly concerts on Saturday afternoons, at the Musical Fund Hall. The first of these will be given October 7, and they will continue without further interruption for twenty weeks. The orchestra has been increased to thirty-six members, and the experienced direction of William G. Dietrich has been secured. The prospectus announces "many renowned compositions never before heard in Philadelphia." Among these are to be symphonies, &c., and in connection with them a series of grand evening concerts is projected to be given at the Academy, at one of which the management promise to produce the "Ninth Symphony" of Beethoven, with an orchestra of eighty and a strong chorus. This, of itself, if properly rendered, will be the crowning event of the winter, and one more added to the many favors for which we have to thank the Germania. Considerable solo talent, both vocal and instrumental, will be added to the afternoon concerts. One project among their announcements we most emphatically condemn, and that is the design to give Beethoven's and Mozart's most celebrated pianoforte sonatas arranged for the orchestra. We should as soon think of covering the stainless marble of the Greek Slave with flesh tints as of converting the Moonlight sonata into an orchestral piece. Not merely the effects of the work, but the intention of the composer is destroyed, and that, above all things, should be held inviolate by those to whom immortal works are entrusted for translation.

THE CHORAL SOCIETIES.

These are all busy preparing for the campaign, but as they depend more on amateur than professional talent, they are later in getting to work, and their arrangements are not yet fully perfected. We shall only glance over them very briefly, and reserve a more detailed account of their intentions until a later date.

The Handel and Haydn Society held their annual meeting about a fortnight ago, and elected Mr. Henry G. Thander as their leader. The active rehearsals have just begun, and we may look for important work from the society before the winter is over.

The West Philadelphia Choral Society will give two concerts during the season, under the direction of their leader, Mr. Pierson. The first of these will be miscellaneous; the other will consist of some important single work, probably an oratorio. The rehearsals will begin next week.

The Beethoven Society will give three concerts—in December, February and April. Their leader, Mr. Wolfsohn, being still abroad, the regular rehearsals will not begin until his return. The works to be given are likewise in abeyance until then. We have heard suggested "The Paradise and Peri," of Schumann, as probable.

The "Abt Society" will give its usual complement of three concerts. This, it will be remembered, is the only American male singing society in the city, and has been closely approaching, in its ambitious and successful strides, the great German societies from which it has been modeled. The attention to expression which these fine voices betray, produces all the more effect in the close harmonies which distinguish male part-singing. The "Abt" has been increased to thirty-five members, and will be as here-tofore under the lead of Mr. M. H. Cross.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Rheinvine Sharley. 2. C to e. Sol. S. Russell. 30
Blue-Beard. 4. Various Keys. Parry. 60
O Nixey, that's too thin. 2. C to f. Huntley. 30
If ever I cease to love. 3. D to e. G. Leybourne. 30

Wide awake comic songs, each serving to raise a laugh, and the second and longest about twenty laughs.

Mother comes in dreams to me. Song and Chorus. 3. F to f. M. Leach. 30

Never more to see thy smile. 3. Bb to f. E. Christie. 35

Willie Brown. Scotch Ballad. 2. Eb to f. J. W. Turner. 30

Mother, I can see the Angels. Song and Chorus. 3. F to f. Harry Percy. 30

Little Footsteps gone before. Song, or Duet and Chorus. 3. Ab to f. Agnes Ashton. 30

Beautiful Bessie. Song and Chorus. 2. C to e. W. T. Porter. 30

Beautiful Ballads, all! We have only space to mention, as out of the common course, Mr. Turner's pretty imitation of a Scotch song, the peculiar and pleasing Chorus of the "Angels" lay, and the sweet, but mournful ending of the last song, where "Bessie" is lost.

The Day is cold and dark and dreary. Duet. 3. Eb to f. J. Blockley. 40

The King and I. 3. F to f. Henrill. 40

It is not always May. 4. Ab to f. Ch. Gounod. 50

If doughty Deeds my Lady please. 3. Eb to e. A. S. Sullivan. 40

I will stand by my Friend. 3. Eb to f. G. Bicknell. 30

Five songs of classic beauty, sung by Sankey and others. The first is well-known as a solo, but not as a duet, the second is bluff, honest, musical and taking, the third is Gounod-like, the next hearty, as is the last. Not a bad piece among them.

Instrumental.

Gems of the Season. Arr. for Guitar by

W. L. Hayden. 25

Shepherd Boy. Convenient arrangement of a popular melody.

Blacksmith's Anvil. Polka. 4. Bb. H. Eikmeier. 75

Love's Favorite Polka. 2. C. J. W. Turner. 30

Three Blind Mice. " 3. D. A. W. Maflin. 40

Three pleasing Polkas. The "Mice" sport a handsome lithographic title.

Leur Derniere Valse Brilliant. 5. D. J. Blumenthal. 75

High-class brilliant waltz.

Jolly Brothers' Galop. 4 hds. 3. Bb. Ch. Wels. 50

Marche des Tambours. " 4. Db. " 1.00

Arrangements by Wels of two of Sidney Smith's pieces, of which the melody of the first has a strange fascination. The last is very powerful, and a good exhibition piece.

Summerfield March. 4. C. W. A. Smith. 30

Full of Octaves. Easy for large hands.

First Impromptu. 5. Db. Max Schrattenholtz. 35

A sort of salon study, graceful and gliding.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c., a small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof, (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

